1909
June 24
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THE COLLECTION

OF

PICTURES & DRAWINGS

OF THE LATE

HOLBROOK GASKELL, ESQ.

On THURSDAY, JUNE 24, 1909

AND FOLLOWING DAY

ILLUSTRATED CATALOGUE, PRICE TWO SHILLINGS AND SIXPENCE

£45,500 FOR BRITISH ART.

TURNER AND CONSTABLE TRIUMPH.

FLUCTUATIONS OF OLD FAVOURITES.

When my Lord Hill saw Turner's "Burning of the Houses of Lords and Commons," over seventy years ago, he exclaimed, "Zounds! this is all dabs." Then, walking a few steps away, he made the amende, "By Jove! it's a picture, after all." We live in other times, and everybody with eyes for seeing worships Turner's art straightway. At Christie's, yesterday, this homage was transmuted into auction gold, yet few seemed prepared for the huge bidding, culminating in Mr. Lockett Agnew's winning effort, 12,500gs. In these columns yesterday it was stated that the Turner and the Constable were teasing the quidnuncs in valuations. Only a few, however, dared to mention a sum greater than 8,000gs for the Turner. Still, it must be borne in mind that the number of the master's pictures in English private collections likely to appear at auction is rapidly being diminished, and, like the Sibylline Books, the survivors increase in value every day. Thus, it fell out that the pyrotechnic picture which had confounded my Lord Hill approached within a hundred guineas the master's maximum in the saleroom—12,600gs for the peaceful "Mortlake Terrace" in the Holland sale last year.

The conflagration at Westminster on Oct. 16, 1834, made a fascinating appeal to Turner's prismatic eye. In the following year he exhibited at the Academy the picture sold yesterday from the collection of Mr. Holbrook Gaskell, of Liverpool, and in the same year another of the same subject at the British Institution. In 1836, too, he showed a third version at the latter gathering. Some confusion has arisen concerning the first two, especially as they have both been at Christie's before, and, by a mistake in the catalogue of April 28, 1888, it would appear that both had been in the 1835 Academy. This impossibility is at once cleared up on reference to Mr. Algernon Graves's reliable work on the British Institution. Briefly, the picture now bringing 12,500gs is the better-known work on a canvas 35in by 47½in, and contains, in addition, the view of Westminster Bridge. It passed into Mr. Gaskell's collection at 1,450gs from the Fisher collection, 1868. The British Institution version, without Westminster Bridge, was offered in the Marshall collection in 1888, and was apparently bought in at 1,500gs. This is the picture which fetched 675gs in the Henry Wallis sale, 1860, and is on a canvas 36½in by 48½in. The bidding yesterday occupied only the space of a few seconds. Mr. King, of Liverpool, began it at 5,000gs, and the bids cracked like rockets up to the final burst from Mr. Agnew.

CONSTABLE'S "ARUNDEL MILL."

The Turner furore was presaged by the quick-firing bidding at the outset of the sale for Constable's noble "Arundel Mill and Castle," his last painted work, and shown in the "dear old hand-box" at Somerset House in 1837, where the Academy was housed for the last time before removal to Trafalgar-square—Burlington House days being still afar off. Constable apparently took delight in this final effort, and the picture suggests the fresh, cool atmosphere that follows rain. Yet his lovers would not place this work on the same platform of achievement as that filled by the glorious "Hay Wain" in the National Gallery, or the glorious "Stratford Mill," bringing 8,500gs in the Huth sale, 1895, or, again, the scene on the Stour, "The White Horse," fetching 6,200gs in the Hemming sale, 1894. Those, too, who remember the splendid Constable left to the Guildhall Gallery by Mr. Charles Gassiot will hesitate to prefer the Gaskell example, noble though it be. Yet, if we mistake not, the late owner had the choice of both, and preferred the "Arundel." These fine differentiations, however, did not affect the bidding yesterday. Here was a magnificent Constable available, and the market jumped at it. In nine bids the picture was won, Mr. Knoedler, of New York—who bought the Turner "Mortlake" last year—giving 8,400gs, against Mr. Agnew and Mr. Sulley. By a curious coincidence the price paid for the Constable yesterday was, like that given for the Turner, only 100gs less than the master's recorded maximum at auction. The two pictures, in totalling 20,900gs, went far to making half the aggregate of the day's dispersal, which came to over £45,500.

As described in our preliminary notice of the sale, the collection was typically British, and therefore fierce revaluation of Victorian prices were inevitable. David Cox's works, however, held their own, notwithstanding the fall of his "Counting the Flock," 1852 from 1,980gs, in 1888 to 900gs (Agnew). But the small "Washing Day" rose from 900gs (1872) to 1,200gs (Agnew), and the same purchaser had to fight hard against Messrs. Gooden and Fox to win "Flying the Kite" (18 by 28), at 1,670gs, and "The River Llugwy" (1852-3), 17½ by 25, at 1,100gs. Pictures by Cox are not often seen such as these, and help to vindicate the favour of his admirers in the past. The vivid "Rescue," executed by Millais in his pre-Raphaelite days, also maintained its hold in these critical days, the well-known picture showing a fireman rescuing three children, falling to Mr. Agnew's bid of 1,200gs against Mr. King. The same artist's nursery theme, "Just Awake," 1867, which brought 1,350gs in the Hargreaves sale, 1873, showed the temper of the times in stopping at 800gs (Agnew). In fact, the gains in the Turner and Constable must have been nearly swallowed up by the losses on the remainder of the collection. Although the sale was without reserve, it was known that members of the family were anxious to retain certain of their kinsmans pictures. But for their devotion some of the depreciations would have been greater. The Webster's "Hide and Seek," for example, fell from 900gs in the Farnworth sale, 1871, to 41gs; C. Stanfield's "Off Calais," from 1,100gs in the same dispersal, to 58gs; and J. F. Lewis's "Coptic Patriarch's House, Cairo," from 1,850gs, Leaf sale, 1875, to 490gs (King). Other strenuous revaluations were:

J. Phillip, R.A.—La Loteria Nacional, 1,050gs (Wallis). Former price, 3,000gs (Grant, 1877).

J. Phillip, R.A.—Cigarera taking a Quiet Whiff, 400gs (Agnew). Former price, 1,520gs (Turner, 1878).

J. Phillip, R.A.—Scotch Baptism, 130gs (Agnew). Former price, 275gs (Heugh, 1860).

J. Linnell.—Coming Storm, 320gs (Sulley). Former price, 770gs (Holdsworth, 1881).

J. Linnell.—Gillingham, 620gs (Gooden and Fox). Former price, 1,250gs (Farnworth, 1874).

A. L. Egg, R.A.—Katharina and Patruchio, 11gs (Sampson) Former price, 200gs (Farnworth, 1874).

A. Elmore, R.A.—Two Women at the Mill, 33gs (Sampson). Former price, 340gs (Farnworth, 1874).

W. P. Frith, R.A.—Dolly Varden, 95gs (Gooden and Fox). Former price, 340gs (Holdsworth, 1881).

Sir J. Watson Gordon.—Sir Walter Scott, 90gs (Agnew). Former price, 450gs (1906).

J. C. Hook, R.A.—Are Chimney Sweepers Black? 400gs (King). Former prices 1,070gs (Farnworth, 1874); 1,120gs (Grant, 1877).

W. Muller.—Evening, 30gs. Former prices, 330gs (Howard, 1873); 75gs (Dunlop, 1904).

H. Wallis.—Elaine, 280gs (Agnew). Former prices, 475gs (Plint, 1862); 900gs (Pender, 1873).

Sir A. W. Callcott, R.A.—Evening, 58gs (Sulley). Former price, 390gs (Gillot, 1872).

R. Ansdell, R.A.—Spanish Gossip, 85gs (Lister). Former price, 500gs (Pender, 1873).

Rosa Bonheur.—The Meadow, 1860, 440gs (Wallis). Former price, 1,000gs (Hargreaves, 1873).

The deduction from the foregoing is that, thirty and forty years ago, collectors were extravagantly enthusiastic over every work painted by a favourite artist. Contemporary workers have certainly suffered by the reaction on the mania of the past. "Rain and British Art between them have scared the public away to-day," said one well-known collector, still there were some valiant moments for supporters, and Mr. Sampson showed knowledgable zeal in bidding up to 920gs for Sir Luke Filde's successful mingling of subject and technique, "The Return of a Penitent," 1879, 52in by 100in, a picture that would well suit the purpose of a public provincial gallery. Lastly, Sir L. Alma Tadema's "Rose of all the Roses," 1886, a small panel, only 14½in by 9in, realised 1,400gs (Agnew).

THE GASKELL COLLECTION.

HIGH PRICE FOR A TURNER.

Two collections of pictures, one large and the other small, came up for sale in London yesterday. The more important of the two was the first portion (the second will be sold to-day) of the collection of modern pictures and water-colour drawings of the late Mr. Holbrook Gaskell, of Woolton, near Liverpool, 129 lots realizing £45,467 12s. 0d. at Messrs. Christie, Manson, and Woods.

The collection was formed many years ago, when big prices were paid for pictures by certain mid-Victorian artists whose works have in several instances failed to maintain their hold on collectors; on the other hand, Mr. Gaskell made a number of advantageous purchases which help to reduce the balance on the wrong side of the ledger. This was especially the case with the large Turner picture, "The Burning of the Houses of Lords and Commons, October 16, 1834," a view taken from the Surrey side, near Westminster Bridge, which is seen on the left crowded with figures; in the right distance, through flames and smoke, appear the towers of Westminster Abbey, 35in. by 47in. This picture, which was exhibited at the Royal Academy in 1835, came from the collection of C. J. Palmer, of Portland-place, and realized 1,455 guineas in 1868; 20 years later (April 28, 1888) it was sold for 1,500 guineas; it was started yesterday at 5,000 guineas, and in about six bids it reached the unexpected price of 12,500 guineas, falling to Messrs. Agnew, with Mr. King, of Liverpool, as the underbidder. This is only 100 guineas less than the superb "Mortlake" fetched in the Holland sale last year. The second Turner, "The Devil's Bridge, St. Gothard," 31in. by 24in., painted *circa* 1815, has been sold by auction twice previously—at the Allnut sale, 1863, when it brought 98 guineas, and at the Burnett sale of 1875, when it fetched 900 guineas. Yesterday it fell to Mr. Sully at 860 guineas.

HIGH PRICE FOR A CONSTABLE.

One of the chief attractions of the sale was the fine Constable, "Arundel Mill and Castle," a view on the river, with old buildings on the right, Arundel Castle on the spur of the hill beyond, 27in. by 37in. This picture was the last one painted by the artist. It was exhibited at the Royal Academy in 1837, after his death, and in the artist's sale at Messrs. Foster's, Pall Mall, on May 16, 1838, it realized only 75 guineas. Yesterday it was started at 1,000 guineas, and at 8,400 guineas fell to Messrs. Knoedler, with Messrs. Agnew as underbidders.

Of the seven pictures by David Cox, the following five fell to Messrs. Agnew:—"Counting the Flock," a scene near Bettws-y-Coed, 23in. by 33in., 1852—900 guineas; "Washing Day," a landscape, with a peasant woman and child at a stream, 17in. by 24in., 1843—1,200 guineas (this realized 900 guineas at the Gillott sale of 1872); "Flying the Kite," a view over a sandy common, with a peasant woman and three children, 18in. by 28in., 1851—1,670 guineas; the River Llugwy, Bettws-y-Coed, with a peasant watering horses, 17in. by 25in., 1852-3—1,100 guineas; and "The Welsh Funeral," 21in. by 29in.—420 guineas. The three important pictures by Sir Luke Fildes were—

"The Return of a Penitent," 52in. by 100in., exhibited at the Royal Academy in 1879—920 guineas (Sampson); A Venetian, 58in. by 40in., exhibited at the Royal Academy in 1881—200 guineas (Leggatt); and "Rosa Siega: a Venetian Peasant Girl," 32in. by 22in., 1876—240 guineas (Agnew). Peter Graham's "Driving Home the Flock," 22in. by 35in., 1875, realized 410 guineas (Agnew); J. F. Lewis's "The Hosh (Courtyard) of the Coptic Patriarch's House, Cairo," on panel, 44in. by 43in., exhibited at the Royal Academy in 1864, fetched 490 guineas (King)—a considerable drop from the 1,850 guineas which it realized in the Leaf sale of 1875. Four by J. Linnell, Sen., included "The Sand Cart," a view on the Surrey hills, with peasants loading a cart at a sandpit, on panel, 25in. by 36in., 1851-66—560 guineas (Agnew); and Gillingham on the Medway, 35in. by 71in.—620 guineas (Gooden and Fox)—from the Farnworth sale of 1874, when it brought 1,250 guineas.

Sir John Millais was represented by two frequently exhibited pictures, "The Rescue," interior of a burning house, a fireman descending the staircase carrying three children, whose mother kneels on the stairs and holds out her hands to receive them, 47in. by 33in., exhibited at the Royal Academy in 1855—1,200 guineas; and "Just Awake," a fair-haired child sitting up in bed, 35in. by 27in., exhibited at the Royal Academy in 1867, and engraved by T. O. Barlow—800 guineas. Both were purchased by Messrs. Agnew. P. Nasmyth's landscape with a windmill on rising ground, stormy weather, on panel, 11in. by 15in., 1829, realized 440 guineas (Agnew): and there were two by J. Phillip—"La Loteria Nacional: Reading the Numbers," 51in. by 66in.—1,050 guineas (Wallis); this realized 3,000 guineas at Baron Grant's sale in 1877; and "A Cigarera taking a Quiet Whiff," 23in. by 19in., 1864—400 guineas (Agnew). Sir L. Alma-Tadema's "Rose of all the Roses," on panel, 14in. by 9in., exhibited at the Royal Academy in 1886, was sold for 1,100 guineas (Agnew).

The few pictures by artists of the Continental schools included:—Rosa Bonheur, "The Meadow," horses and oxen at pasture, 20in. by 33in., 1860—440 guineas (Wallis); and Jules Dupré, landscape with three cows at a pool in the foreground, 7in. by 9in.—410 guineas (Agnew).

A TURNER SOLD FOR $65,000.

Good Prices at Dispersal of Gaskell Collection at Christie's.

Special Cable Despatch to THE SUN.

LONDON, June 24.—Holbrook Gaskell's collection of pictures were sold at Christie's to-day and brought good prices. Turner's "Burning of the Houses of Parliament" brought $65,625; Constable's "Arundel Mill and Castle," $44,100; Millais's "Rescue," $6,300; Phillips's "La Loteria Nacional," $5,775, and David Cox's "Flying Kite," $8,765

CATALOGUE

OF

The Important Collection of

MODERN PICTURES

AND

WATER COLOUR DRAWINGS

OF

HOLBROOK GASKELL, ESQ.

Deceased; late of Woolton, near Liverpool

WHICH (*by Order of the Executors*)

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On THURSDAY, JUNE 24, 1909

AND FOLLOWING DAY

AT ONE O'CLOCK PRECISELY

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

L.67787

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

First Day's Sale.

On THURSDAY, JUNE 24, 1909,

AT ONE O'CLOCK PRECISELY.

PICTURES.

ENGLISH SCHOOL.

R. ANSDELL, R.A., 1859.

1 SPANISH GOSSIP
39½ *in.* by 52 *in.*
From the Collection of J. Pender, Esq., 1873

R. BEAVIS, 1875.

2 A Bedouin Encampment in Syria
21 *in.* by 30 *in.*

R. BEAVIS, 1875.

3 En Route to Mount Sinai
21 *in.* by 30 *in.*

BONINGTON.

4 THE INTERIOR OF A FRENCH FISHERMAN'S COTTAGE
20½ *in.* by 26 *in.*

SIR A. W. CALLCOTT, R.A.

5 A LANDSCAPE, with a peasant, boy, and dog: Evening
49 *in.* by 41 *in.*
From the Collection of J. Gillott, Esq., 1872
Exhibited at Burlington House, 1875

J. CAWSE.

6 INTERIOR OF A ROADSIDE PUBLIC-HOUSE, NEAR PORTSMOUTH
24½ *in.* by 29½ *in.*

HON J. COLLIER.

7 A DAUGHTER OF EVE
20 *in.* by 15¾ *in.*

J. CONSTABLE, R.A.

8 ARUNDEL MILL AND CASTLE

A view on the river, with old buildings on the right, Arundel Castle on the spur of the hill beyond. Two boys in the foreground

27 *in.* by 37 *in.*

The last picture painted by the Artist
Exhibited at the Royal Academy, 1837
Exhibited at the International Exhibition, 1862
Exhibited at Burlington House, 1871
Exhibited at Burlington House, 1885
Exhibited at Blackburn, 1907

See Illustration

T. S. COOPER, R.A., 1852.

9 FOUR COWS IN A STREAM: CANTERBURY MEADOWS
19½ *in.* by 27½ *in.*
From the Collection of J. Pender, Esq., 1873

D. COX, 1852.

10 COUNTING THE FLOCK: A scene near Bettws-y-Coed
23 *in.* by 33½ *in.*
Exhibited at the Royal Jubilee Exhibition, Manchester, 1887
From the Collection of H. W. F. Bolckow, Esq., 1888
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1843.

11 WASHING-DAY
A landscape, with a peasant-woman and child at a stream; beyond, a cottage, and washing hung out to dry
17 *in.* by 24½ *in.*
From the Collection of J. Gillott, Esq., 1872
Exhibited at the David Cox Exhibition, Liverpool, 1875
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1851.

12 FLYING THE KITE: A WINDY DAY
A view over a sandy common, with a peasant woman and three children
18 *in.* by 28 *in.*
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1852–3.

13 THE RIVER LLUGWY, BETTWS-Y-COED, with a peasant watering horses
17½ *in.* by 25 *in.*

D. COX.

14 The Welsh Funeral
21 *in.* by 29¼ *in.*
From the Artist's Sale, 1873
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

15 The Big Meadow, behind the "Royal Oak," Bettws-y-Coed
14¼ *in.* by 20¼ *in.*
Exhibited at the David Cox Exhibition, Liverpool, 1875

D. COX.

16 The Yew Terrace, Haddon Hall
On panel—13 *in.* by 17 *in.*

W. DANIELS, 1871.

17 The Orange-Girl
23½ *in.* by 18½ *in.*

E. DUNCAN, 1850.

18 A Shipwreck on the Calf of Man
24 *in.* by 41½ *in.*

A. L. EGG, R.A.

19 Katharina and Petruchio—"The Taming of the Shrew," Act iv., scene 1
15½ *in.* by 26½ *in.*
From the Collection of J. Farnworth, Esq., 1874

A. L. EGG, R.A.

20 PETER THE GREAT'S FIRST INTERVIEW WITH CATHERINE, HIS FUTURE EMPRESS

A Finished Study for the large picture

12 *in.* by 18½ *in.*

A. ELMORE, R.A., 1868.

21 "TWO WOMEN SHALL BE GRINDING AT THE MILL, ETC."—*Matthew* xxiv. 41

13¾ *in.* by 17½ *in.*

From the Collection of J. Farnworth, Esq., 1874

T. FAED, R.A., 1869.

22 ONLY HERSELF

Alone with her thoughts! as a song may awaken
Some scenes long forgotten—some haunts long forsaken;
So the laughter of childhood has brought back her home.
But alas! for the vision! she's alone—all alone!

30 *in.* by 21 *in.*

Exhibited at the Royal Academy, 1869

SIR LUKE FILDES, R.A., 1879.

23 THE RETURN OF A PENITENT

"And every woe a tear may claim,
Except an erring sister's shame."—*Byron*

52 *in.* by 100 *in.*

Exhibited at the Royal Academy, 1879

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

Exhibited at Warrington, 1898

Exhibited at Liverpool, 1908

See Illustration

SIR LUKE FILDES, R.A., 1881.

24 A VENETIAN
58 *in.* by 40 *in.*
Exhibited at the Royal Academy, 1881
Exhibited at Warrington, 1898

SIR LUKE FILDES, R.A., 1876.

25 ROSA SIEGA: A VENETIAN PEASANT-GIRL
32½ *in.* by 22 *in.*
Exhibited at Warrington, 1898

SIR LUKE FILDES, R.A., 1876.

26 HOURS OF IDLENESS
22½ *in.* by 15½ *in.*
Exhibited at Warrington, 1898

LADY FILDES, 1876.

27 A HOUSE ON THE GRAND CANAL, VENICE
8¼ *in.* by 11 *in.*

W. P. FRITH, R.A., 1843.

28 DOLLY VARDEN
On panel—22 *in.* by 18 *in.*
From the Collection of T. Creswick, R.A.
From the Collection of Col. Holdsworth, 1881

W. P. FRITH, R.A., 1877.

29 AN EPISODE IN THE LIFE OF SHELLEY, THE POET
24½ *in.* by 19½ *in.*

SIR J. GILBERT, R.A., 1856.

30 THE SPANISH SCHOOLMASTER
27 *in.* by 20½ *in.*

F. GOODALL, R.A., 1870.

31 A WELL NEAR CAIRO
8½ *in.* by 14½ *in.*

F. GOODALL, R.A., 1863

32 AN ITALIAN WOMAN AND CHILD
9¼ *in.* by 7¾ *in.*

SIR J. WATSON GORDON, P.R.S.A.

33 PORTRAIT OF SIR WALTER SCOTT, in dark green coat and yellow vest, with black stock
Oval—29½ *in.* by 24½ *in.*

PETER GRAHAM, R.A., 1875.

34 DRIVING HOME THE FLOCK
23½ *in.* by 35½ *in.*

PETER GRAHAM, R.A., 1867.

35 A SPATE IN THE HIGHLANDS
23½ *in.* by 17½ *in.*

G. F. HARGITT, 1860.

36 HIGHLAND CATTLE, Loch Mahaick, on the hills above Doune, Perthshire
12 *in.* by 27½ *in.*

T. HARTLEY.

37 An Oriental Lady
Oval—27 *in.* by 22 *in.*

E. HAYES, R.H.A., 1862.

38 Holy Island, Isle of Arran
15 *in.* by 53 *in.*

E. HAYES, R.H.A., 1865.

39 The Mouth of the River Tyne
19½ *in.* by 31 *in.*

J. HENDERSON.

40 A Squall on the Coast
15½ *in.* by 19 *in.*

J. R. HERBERT, R.A., 1873.

41 A Weir, near Llangollen
12¼ *in.* by 20¼ *in.*

J. R. HERBERT, R.A.

42 A Canal, near Llangollen
12¼ *in.* by 20¼ *in.*

WILFRID V. HERBERT, 1873.

43 Deus Justus et Misericors

"Life is real, life is earnest,
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul."

H. W. Longfellow

36 *in.* by 88 *in.*
Exhibited at the Royal Academy, 1873.

WILFRID V. HERBERT, 1874.

44 SUMMER SONG
29 *in.* by 50 *in.*
Exhibited at the Royal Academy, 1874

J. F. HERRING, SEN., 1846.

45 FEEDING THE HORSES
56½ *in.* by 43½ *in.*
Engraved

J. E. HODGSON, R.A., 1873.

46 A MOORISH WOMAN
On panel—7½ *in.* by 5½ *in.*

F. HOLL, R.A., 1878.

47 THE EMIGRANT'S DEPARTURE
35½ *in.* by 28 *in.*

J. HOLLAND, 1860.

48 THE DOGE'S PALACE AND THE DOGANA, VENICE
11½ *in.* by 22½ *in.*
Exhibited at Blackburn, 1907

J. HOLLAND.

49 GREENWICH FAIR AND HOSPITAL
26½ *in.* by 36 *in.*

J. HOLLAND, 1858.

50 A CANAL SCENE, VENICE
22 *in.* by 15¾ *in.*
From the Collection of Baron A. Grant, 1877
Exhibited at Glasgow, 1901

J. HOLLAND.

51 THE GRAND CANAL, VENICE, with the Church of the Carmine
12 *in.—circular*

J. HOLLAND.

52 THE DOGANA, VENICE
12 *in.—circular*

J. HOLLAND.

53 THE PAINTED HALL, GREENWICH HOSPITAL
$9\frac{3}{4}$ *in.—circular*

J. C. HOOK, R.A., 1868.

54 ARE CHIMNEY-SWEEPERS BLACK?
28 *in.* by $43\frac{1}{2}$ *in.*
Exhibited at the Royal Academy, 1868
From the Collection of J. Farnworth, Esq., 1874
From the Collection of Baron A. Grant, 1877

HAYNES KING, 1863.

55 AT THE SPRING
$9\frac{3}{4}$ *in.* by $6\frac{3}{4}$ *in.*

E. LADELL.

56 DEAD MALLARD AND STILL LIFE ON A TABLE
$13\frac{1}{2}$ *in.* by $17\frac{1}{2}$ *in.*

G. LANCE.

57 FRUIT ON A TABLE
$13\frac{1}{2}$ *in.* by $17\frac{1}{2}$ *in.*

SIR E. LANDSEER, R.A.

58 A WHITE HORSE IN A STABLE
12 *in.* by $9\frac{3}{4}$ *in.*
From the Artist's Sale, 1874

SIR E. LANDSEER, R.A.

59 A Study of two Rams' Heads
Oval—7½ *in.* by 8½ *in.*

H. LAWRENCE.

60 Portrait of Lord Leighton, P.R.A.
9 *in.* by 7 *in.*

J. F. LEWIS, R.A., 1864.

61 THE HOSH (COURTYARD) OF THE COPTIC PATRIARCH'S HOUSE, CAIRO

The Patriarch is dictating to his Secretary despatches to a convent in the desert, to be conveyed by the Arabs in waiting

On panel—44 *in.* by 43 *in.*
Exhibited at the Royal Academy, 1864
From the Collection of W. Leaf, Esq., 1875
Exhibited at Paris, 1878
Exhibited at Glasgow, 1901

J. LINNELL, Sen., 1851–66.

62 THE SAND-CART

A view on the Surrey hills, with peasants loading a cart at a sand-pit by the side of a road

On panel—25½ *in.* by 36½ *in.*
Exhibited at Burlington House, 1883

J. LINNELL, Sen.

63 GILLINGHAM ON THE MEDWAY
35½ *in.* by 71½ *in.*
From the Collection of J. Farnworth, Esq., 1874

J. LINNELL, Sen., 1865.

64 THE COMING STORM

Peasants driving a flock of sheep along a road in the foreground

19 *in.* by 27½ *in.*

From the Collection of Col. Holdsworth, 1881

J. LINNELL, Sen., 1829.

65 Thames Fishermen

In the foreground, three figures in a punt full of eel-baskets; one is pushing the punt off from the bank; another is stooping over the water, in which his red cap is reflected

On panel—9¼ *in.* by 15 *in.*

Exhibited at Burlington House, 1883

W. LOGSDAIL.

66 A Water Doorway, Venice

21½ *in.* by 16½ *in.*

Exhibited at the Royal Academy, 1895

SIR. J. E. MILLAIS, P.R.A., 1855.

67 THE RESCUE

Interior of a burning house; a fireman is descending the staircase carrying three children, whose mother kneels on the stairs and holds out her arms to receive them; the roofs of the neighbouring houses, lit up by the approach of dawn, are seen through the staircase window; the upper part of the picture is filled with smoke

47 *in.* by 33 *in.*

Exhibited at the Royal Academy, 1855

From the Collection of J. Arden, Esq., 1879

Exhibited at Burlington House, 1898

Exhibited at Newcastle, 1904

Exhibited at the Irish International Exhibition, 1907

See Illustration

SIR J. E. MILLAIS, P.R.A., 1867.

68 JUST AWAKE

A fair-haired child, sitting up in bed, looking upwards; a bird-cage hangs above

35 *in.* by 27 *in.*

Exhibited at the Royal Academy, 1868

From the Collection of J. Hargreaves, Esq., 1873

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

Exhibited at the Guildhall, 1897

Exhibited at Burlington House, 1898

Engraved by T. O. Barlow, R.A.

MILLAIS.

69 CLANDESTINE CORRESPONDENCE

29 *in.* by 18½ *in.*

G. MORLAND.

70 A COTTAGE FIRESIDE

Two peasant-children with a dog before a fire, on which a pot is boiling

40 *in.* by 40 *in.*

G. MORLAND.

71 RUBBING DOWN THE POST-HORSE

11½ *in.* by 14¾ *in.*

W. MÜLLER, 1844.

72 GILLINGHAM ON THE MEDWAY

Two boys in a boat in the foreground

28 *in.* by 20½ *in.*

Exhibited at Glasgow, 1901

W. MÜLLER, 1839.

73 EVENING

A road by a stream, with a cottage under some trees children and cows

31½ *in.* by 25 *in.*

Exhibited at Bradford, 1873

From the Collection of T. Howard, Esq., 1873

From the Collection of W. Dunlop, Esq., 1904

W. MULREADY, R.A.

74 A WOODY LANDSCAPE, with peasant children by a stream

24½ *in.* by 29½ *in.*

A. NASMYTH.

75 A LANDSCAPE, with a cottage and figures, near Edinburgh

On panel—11 *in.* by 15¾ *in.*

P. NASMYTH, 1829.

76 A LANDSCAPE, with a windmill on rising ground; a peasant on a road in the foreground; stormy weather

On panel—11½ *in.* by 15½ *in.*

From the Murrieta Collection, 1892

P. NASMYTH.

77 SONNING-ON-THE-THAMES

On panel—12 *in.* by 18½ *in.*

NASMYTH.

78 A WOODY LANDSCAPE, with peasants and cows

On panel—8¾ *in.* by 11¾ *in.*

ERSKINE NICOL, A.R.A., 1865.

79 THE EJECTED TENANT
36 *in.* by 26 *in.*

J. W. OAKES, A.R.A., 1867.

80 THE BASS ROCK: Wind against tide
34½ *in.* by 49½ *in.*
Exhibited at the Royal Academy, 1867

WALLER H. PATON, R.S.A., 1860.

81 LARGO BAY, NEAR LEITH, FIFE
15¾ *in.* by 44½ *in.*

J. PHILLIP, R.A.

82 LA LOTERIA NACIONAL: READING THE NUMBERS
51 *in.* by 66½ *in.*
Exhibited at the International Exhibition, 1873
From the Collection of S. Mendel, Esq.
From the Collection of Baron A. Grant, 1877
Exhibited at Aberdeen, 1881
See Illustration

J. PHILLIP, R.A., 1864.

83 A CIGARERA TAKING A QUIET WHIFF
23½ *in.* by 19½ *in.*
Exhibited at the International Exhibition, 1873
From the Collection of F. T. Turner, Esq., 1878
Exhibited at Aberdeen, 1881
Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

J. PHILLIP, R.A., 1851.

84 A SCOTCH BAPTISM
On panel—16½ *in.* by 24½ *in.*
From the Collection of J. Heugh, Esq., 1860

J. PHILLIP, R.A., 1852.

85 A Scene from "Old Mortality": Taking a Bribe
On panel—13½ *in.* by 11½ *in.*

P. F. POOLE, R.A., 1864.

86 Pick-a-Back
23½ *in.* by 19½ *in.*

E. F. D. PRITCHARD, 1853.

87 A Frosty Morning: A view on the river Dyle, Belgium; Wavre in the distance
29½ *in.* by 47½ *in.*
Exhibited at the Royal Academy, 1853

A. PROVIS, 1872.

88 The Young Brood
9½ *in.* by 13½ *in.*

H. ROYLE.

89 A Sunny Morning
13½ *in.* by 9½ *in.*

W. SHAYER, Sen.

90 Resting by the Way
18 *in.* by 13½ *in.*

C. STANFIELD, R.A.

91 OFF CALAIS: A stiff breeze
23½ *in.* by 39 *in.*
From the Collection of J. Farnworth, Esq., 1874

C. STANFIELD, R.A., 1843–56.

92 A VIEW ON THE UPPER ARNO
28½ *in.* by 41½ *in.*

J. STARK.

93 A WOODY ROAD SCENE, with a cottage; cows coming down to water at a pool in the foreground
On panel—19 *in.* by 15 *in.*
Exhibited at Burlington House, 1878

J. STARK.

94 A VIEW IN WINDSOR PARK, with peasants and carts
21½ *in.* by 17 *in.*

A. STOCKS, 1873.

95 MENDING THE OLD CRADLE
"Wearied with toiling for his daily bread,
To labour he anew by love is led."
50½ *in.* by 41½ *in.*
Exhibited at the Royal Academy, 1873

SIR L. ALMA-TADEMA, R.A.

96 "ROSE OF ALL THE ROSES"
On panel—14¾ *in.* by 9 *in.*
Exhibited at the Royal Academy, 1886
Exhibited at the Royal Jubilee Exhibition, Manchester, 1887
Exhibited at Warrington, 1898
Exhibited at Glasgow, 1901
Exhibited at Newcastle, 1904

J. M. W. TURNER, R.A.

97 THE BURNING OF THE HOUSES OF LORDS AND COMMONS, OCTOBER 16, 1834

View taken from the Surrey side, near Westminster Bridge, which is seen on the left crowded with figures; in the right distance, through the flames and smoke, appear the towers of Westminster Abbey; sky lit up by the flames; numerous boats crowded with figures

35 *in.* by 47½ *in.*

Exhibited at the Royal Academy, 1835

From the Collection of C. J. Palmer, Esq., of Portland Place, 1868

From the Collection of J. Graham, Esq.

Exhibited at Burlington House, 1885

Exhibited at Burlington House, 1907

See Illustration

J. M. W. TURNER, R.A.

98 THE DEVIL'S BRIDGE, ST. GOTHARD

The Bridge, with the torrent rushing underneath, occupies the centre of the picture; crossing it, are soldiers with baggage, mules, &c.; on either side rise high precipitous cliffs

31 *in.* by 24 *in.*

From the Collection of J. Allnutt, Esq., 1863

From the Collection of G. R. Burnett, Esq., 1875

Exhibited at Burlington House, 1885

Exhibited at Burlington House, 1907

G. VINCENT.

99 The Ruins of an Abbey near Norwich, with peasants, cattle and sheep

On panel—25 *in.* by 20½ *in.*

From the Collection of C. Hancock, Esq., 1881

Exhibited at Glasgow, 1901

H. WALLIS.

100 ELAINE

"In her right hand the lily, in her left
The letter; all her bright hair streaming down;
And all the coverlet was cloth of gold
Drawn to her waist, and she herself in white,
All but her face, and that clear-featured face
Was lovely, for she did not seem as dead,
But fast asleep, and lay as though she smiled."—*Tennyson*

24½ *in.* by 50 *in.*

Exhibited at the Royal Academy, 1861

From the Collection of T. E. Plint, Esq., 1862

From the Collection of J. Pender, Esq., 1873

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

E. M. WARD, R.A., 1873.

101 EVE OF ST. BARTHOLOMEW: Visit of Charles IX., Catherine de Médecis, and the Duc d'Anjou to Admiral Coligny, after his attempted assassination on the point of the massacre

"Charles IX., accompanied by his mother and brother, visited the suffering Coligny. During the visit, the sombre and menacing attitude of some, the whisperings, the goings and comings, the signs of want and respect in persons near the appartment, and the murmured conversation of the King with Coligny, excited the anger of Catherine and her son. On his arrival, the King first ordered the Admiral's people to leave the room, except Teligny and his wife (the son-in-law and daughter of Coligny)."—*Rene de Bouille*

51 *in.* by 62 *in.*

Exhibited at the Royal Academy, 1873

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

MRS. E. M. WARD, 1873.

102 CHATTERTON

"Each Saturday he, Chatterton, returned from Colston's (The Bristol Bluecoat) School . . . . and hastened home to the happy solitude of the attic he had appropriated as his study under his mother's roof . . . . His delight was to lock himself up in his little garret, with his books, papers, and drawing materials, and there . . . . he is found with his parchments, great piece of ochre in a brown pan, pounce-bags full of charcoal-dust, and also a bottle of black-lead powder . . . . Mrs. Edkins (his foster-mother) relates—when she could get into his room she would; once he put his foot on a parchment on the floor to prevent her taking it up, saying, 'You are too curious and clear-sighted; I wish you would bide out of the room. It is my room.'"—*Vide* Daniel Wilson's "Life of Chatterton."

36 *in.* by 43 *in.*

Exhibited at the Royal Academy, 1873

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

Exhibited at Warrington, 1898

MRS. E. M. WARD, 1877.

103 WASHING-DAY AT THE LIVERPOOL DOCKS

8¼ *in.* by 7 *in.*

Exhibited at Warrington, 1898

J. WARD, R.A.

104 A LANDSCAPE, with a white horse and sheep in a storm

12 *in.* by 14 *in.*

T. WEBSTER, R.A.

105 HIDE AND SEEK

On panel—25 *in.* by 38½ *in.*

Exhibited at the Royal Academy, 1856

From the Collection of J. Farnworth, Esq., 1874

T. WEBSTER, R.A.

106 A Peasant Lighting his Pipe
On panel—11½ *in.* by 9½ *in.*

J. WILSON.

107 Shipping at the Mouth of a Harbour
11¾ *in.* by 21½ *in.*

R. WILSON, R.A.

108 A Scene in Italy, with a ruin and two peasants near a pool
12 *in.* by 16½ *in.*
Exhibited at Burlington House, 1907

H. WOODS, R.A., 1882.

109 BARGAINING FOR AN OLD MASTER: VENICE
32½ *in.* by 46½ *in.*
Exhibited at the Royal Academy, 1882
Exhibited at Warrington, 1898

H. WOODS, R.A., 1878

110 A Country Studio
8 *in.* by 18 *in.*
Exhibited at Warrington, 1898

CONTINENTAL SCHOOLS.

111 A Dutch Courtyard
On panel—15½ *in.* by 13 *in.*

O. ACHENBACH, 1874.

112 Sta. Lucia en Fête, Naples
55 *in.* by 77 *in.*

AUGUSTE BONHEUR.

113 GOING TO MARKET

66½ *in* by 57½ *in.*

Exhibited at the Royal Academy, 1873

ROSA BONHEUR, 1860.

114 THE MEADOW: Horses and oxen at pasture

20 *in.* by 33½ *in.*

From the Collection of J. Hargreaves, Esq., 1873

Exhibited at Blackburn, 1907

HENRIETTE BROWNE.

115 THE TOILET

On panel—10¼ *in.* by 8 *in.*

E. CASTAN, 1872.

116 "TRUST"

On panel—10¼ *in.* by 8 *in.*

JULES DUPRÉ.

117 A LANDSCAPE, with three cows at a pool in the foreground

7¼ *in.* by 9¼ *in.*

ED. FRÈRE, 1860.

118 THE BONFIRE

On panel—16 *in.* by 12½ *in.*

From the Collection of G. G. Nicol, Esq., 1873, *for whom it was painted*

ED. FRÈRE, 1853.

119 La Belle Blanchisseuse
On panel—17½ *in.* by 14½ *in.*
From the Collection of R. C. Naylor, Esq. of Hooton Hall, 1875

ED. FRÈRE, 1872.

120 A Mother and Two Children
On panel—16½ *in.* by 12½ *in.*

C. VAN HAANEN, 1882.

121 The Cobbler's Shop, Venice
On panel—22½ *in.* by 15 *in.*
Exhibited at Warrington, 1898

J. L. E. MEISSONIER.

122 Head of a Horse: A study for the picture "1807"
On panel—4½ *in.* by 5¾ *in.*
From the Artist's Sale, 1893

ADOLPHE PIOT, 1872.

123 The Vow
48 *in.* by 36 *in.*

A. E. PLASSAN, 1862.

124 La Prière
On panel—10½ *in.* by 8 *in.*
From the Collection of G. G. Nicol, Esq., 1873

F. ROYBET, 1871.

125 The Conspirator
On panel—15 *in.* by 10 *in.*

C. SEILER, 1890.

126 An Argument
On panel—8½ *in.* by 10½ *in.*

VERBOECKHOVEN.

127 Ewes, Lamb and Poultry
On panel—6 *in.* by 9 *in.*

J. G. CUYP.

128 Fisherfolk on the Shore at Scheveningen
On panel—27 *in.* by 36 *in.*

FLEMISH SCHOOL.

129 Head of Saint Peter, with red cloak
On panel—18 *in.* by 13 *in.*

End of First Day's Sale

Second Day's Sale.

On FRIDAY, JUNE 25, 1909,

AT ONE O'CLOCK PRECISELY.

DRAWINGS.

ENGLISH SCHOOL.

Unframed.

H. K. BROWNE (Phiz).

130 The Original Sketches for "Little Dorrit"—*pencil and pen and ink*
Forty-two in a leather case

H. K. BROWNE (Phiz).

131 The Original Sketches for "A Tale of Two Cities" —*pencil*
Seventeen in a leather case

SIR A. W. CALLCOTT, R.A.

132 A River Scene, with a barge and an angler
$3\frac{3}{4}$ *in.* by $5\frac{1}{4}$ *in.*

G. CHAMBERS.

133 A Harbour: Moonlight; A River Scene, by R. T. Pritchett; &c. 5

D. COX.

134 A Landscape, with horses and figures at a stream
7 *in.* by 10 *in.*

D. COX.

135 Four Studies of Figures 4

D. COX.

136 A River Scene, with a barge—*sepia*
9½ *in.* by 13½ *in.*

D. COX.

137 Half a Mile from Dinar Mowddy—*pen and ink*; Pollard Willows; and Beech-Trees—*pencil and chalk* 3

T. FAED, R.A.

138 The Errand-Boy—*sepia*; Chaucer's Dream of Fair Women, by W. Mulready, R.A.—*pen and ink*; and A Study of Hands—*ditto* 3

BIRKET FOSTER.

139 A Highland Cottage
6¾ *in.* by 9¾ *in.*

J. D. HARDING.

140 A Woody Landscape, with figures
9½ *in.* by 13½ *in.*

W. HUNT.

141 A Cottage; &c. 3

J. LINNELL, Sen.

142 A Landscape, with woodmen
4 *in.* by 7 *in.*

W. MÜLLER.

143 A Woody Landscape; and An Italian Fishing-Boat 2

D. ROBERTS, R.A., 1848.

144 The Ruins of the Temple of Offelina, Nubia
9½ *in.* by 13½ *in.*

D. ROBERTS, R.A., 1839.

145 Church of St. Helena, Bethlehem
9¼ *in.* by 13¼ *in.*

D. ROBERTS, R.A., 1836.

146 Durham
6½ *in.* by 9¾ *in.*

J. M. W. TURNER, R.A.

147 Schloss Eltz, near Coblenz
6 *in.* by 9 *in.*

J. M. W. TURNER, R.A.

148 Geneva
9 *in.* by 12½ *in.*

J. M. W. TURNER, R.A.

149 A River Scene, with bridge and cottages
7¾ *in.* by 10¼ *in.*

J. M. W. TURNER, R.A.

150 A Landscape Study—*sepia*; and Via Mala 2

J. VARLEY.

151 A Distant View of Athens
$10\frac{1}{2}$ *in.* by $17\frac{1}{2}$ *in.*

Framed.

152 Going to Market
$15\frac{1}{4}$ *in.* by 9 *in.*

H. ALLINGHAM.

153 Spring
8 *in.* by $5\frac{1}{2}$ *in.*

G. BARRET, 1839.

154 A Landscape, with cattle near a lake: Sunset
7 *in.* by 10 *in.*

G. BARRET.

155 A Woodland Stream, with cattle
7 *in.* by 10 *in.*

H. B. CARTER, 1846.

156 Scarborough Castle
$6\frac{3}{4}$ *in.* by $9\frac{3}{4}$ *in.*

G. CATTERMOLE.

157 THE BARON'S HALL

25½ *in.* by 34½ *in.*

From the Collection of Sir F. G. Moon, Bart., 1872

From the Collection of J. Heugh, Esq., 1874

From the Collection of Baron A. Grant, 1877

D. COX.

158 BROUGH CASTLE, NEAR KENDAL

A peasant on horseback, driving sheep along a road, in the foreground; the castle seen in the distance

23 *in.* by 33 *in.*

Exhibited at the Art Treasures Exhibition, Manchester 1878

Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1851.

159 A ROCKY SCENE, NEAR CAPEL CURIG, NORTH WALES, with drovers and cattle

23½ *in.* by 34 *in.*

From the Collection of J. Heugh, Esq., 1874

Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1855.

160 RETURNING FROM MARKET

10¾ *in.* by 15 *in.*

Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1854.

161 ASKING THE WAY: Take the Left Road
$14\frac{1}{4}$ *in.* by $20\frac{3}{4}$ *in.*
From the Artist's Sale, 1873
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

162 A WATERMILL IN STAFFORDSHIRE
$10\frac{1}{2}$ *in.* by $14\frac{1}{2}$ *in.*
From the Collection of W. Stone Ellis, Esq., 1877
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

163 A Mountain Road, with sheep
$10\frac{1}{2}$ *in.* by 26 *in.*
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

164 The Peat-Gatherers: North Wales
$18\frac{3}{4}$ *in.* by 29 *in.*
From the Artist's Sale, 1873
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

165 A Mountainous Landscape, with a flock of sheep
A sketch near Bolton Abbey on the reverse
18 *in.* by 26 *in.*
From the Artist's Sale, 1873
Exhibited at the David Cox Exhibition, Birmingham 1890

D. COX.

166 The Skirts of a Forest
18½ *in.* by 26 *in.*
From the Artist's Sale, 1873
Exhibited at the David Cox Exhibition, Birmingham, 1890
Exhibited at Warrington, 1898

D. COX.

167 Crossing Lancaster Sands: Returning from market
10½ *in.* by 14¾ *in.*
From the Collection of W. Stone Ellis, Esq., 1877
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

168 The Terrace Steps, Haddon Hall
10 *in.* by 14½ *in.*
From the Collection of W. Stone Ellis, Esq., 1877
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1830.

169 The Gleaners
7½ *in.* by 11½ *in.*
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

170 A Distant View of Bristol and Clifton; peasants and cattle in the foreground
8 *in.* by 12½ *in.*
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1854.

171 Driving Home the Flock across the Downs
10 *in.* by 14½ *in.*
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

172 A Bridge in Warwickshire, with peasants and cattle
7¼ *in.* by 10½ *in*
From the Collection of W. Stone Ellis, Esq. 1877
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1844.

173 A Scene in Bolton Park, Yorkshire, with peasants and horses near the river
7½ *in.* by 10½ *in.*

D. COX, 1831.

174 Dort, from the Sea
7½ *in.* by 11½ *in.*
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1853.

175 Haymaking on a Windy Day
7¼ *in.* by 11 *in.*
From the Collection of W. Stone Ellis, Esq., 1877
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

176 The Gardens of the Tuileries, Paris
7 *in.* by 8 *in.*
From the Collection of W. Stone Ellis, Esq.
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

177 An Old Windmill: Stormy effect
7¼ *in.* by 11 *in.*
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1845.

178 The Peacock Inn, Rowsley
8¼ *in.* by 11¼ *in.*
From the Collection of W. Stone Ellis, Esq., 1877
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

179 A Lane Scene, Sale, Cheshire
7¼ *in.* by 10¾ *in.*
From the Collection of W. Stone Ellis, Esq., 1877
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

180 Calais Pier
6¾ *in.* by 10 *in.*
From the Collection of W. Leaf, Esq., 1875
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1845.

181 The Terrace Steps, Haddon Hall
$8\frac{1}{4}$ *in.* by $11\frac{1}{4}$ *in.*
From the Collection of W. Stone Ellis, Esq., 1877
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX, 1845.

182 The Terrace, Haddon Hall
$8\frac{1}{4}$ *in.* by $11\frac{1}{4}$ *in.*
From the Collection of W. Stone Ellis, Esq., 1877
Exhibited at the David Cox Exhibition, Birmingham, 1890

D. COX.

183 The Interior of Hereford Cathedral
$8\frac{1}{4}$ *in.* by $11\frac{1}{4}$ *in.*

D. COX.

184 At Sale, Cheshire—*sepia*
$7\frac{1}{2}$ *in.* by 11 *in.*
From the Collection of W. Stone Ellis, Esq., 1877

D. COX.

185 Near Bolsover—*pencil*
$7\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*
From the Collection of W. Stone Ellis, Esq., 1877

J. DRUMMOND, 1867.

186 A Sailor Boy
$10\frac{1}{4}$ *in.* by $7\frac{1}{4}$ *in.*

W. DYCE, R.A.

187 Trebarwith Strand, Tintagel, Cornwall
$9\frac{3}{4}$ *in.* by $13\frac{3}{4}$ *in.*
From the Collection of J. Pender, Esq., 1873

W. DYCE, R.A.

188 Puckaster Cove, Niton, Isle of Wight
$9\frac{3}{4}$ *in.* by $13\frac{3}{4}$ *in.*
From the Collection of J. Pender, Esq., 1873

H. FANNER, 1865.

189 A Spanish Beauty
Oval—$27\frac{1}{2}$ *in.* by $20\frac{1}{2}$ *in.*

W. FIELD, 1881.

190 Bathing on a Shallow Coast
11 *in.* by 8 *in.*

C. FIELDING, 1842.

191 BEN VORLICH, LOCH EARN, PERTHSHIRE
$17\frac{1}{2}$ *in.* by 24 *in.*
From the Collection of J. Farnworth, Esq., 1874

C. FIELDING.

192 SHIPPING OFF SEAFORD: Beachy Head in the distance
17 *in.* by 24 *in.*
From the Collection of J. Farnworth, Esq., 1874

C. FIELDING.

193 Near Uckfield, Sussex
7 *in.* by $10\frac{1}{4}$ *in.*

SIR LUKE FILDES, R.A.

194 Illustrations to the Story of "Lord Brackenbury," by Miss Amelia B. Edwards—*black and white* 30

SIR LUKE FILDES, R.A.

195 ILLUSTRATIONS TO "THE RAVENSWING" in Thackeray's "Men's Wives"—*black and white* 6

SIR LUKE FILDES, R.A.

196 AN ILLUSTRATION TO "DENIS HAGGARTY'S WIFE" in Thackeray's "Men's Wives"—*pen and ink*

SIR LUKE FILDES, R.A.

197 AN ILLUSTRATION TO "MR. AND MRS. FRANK BERRY" in Thackeray's "Men's Wives"—*pen and ink*

BIRKET FOSTER.

198 TEACHING DOLLY TO DANCE
$13\frac{1}{4}$ *in.* by 28 *in.*
From the Collection of Baron A. Grant, 1877

BIRKET FOSTER, 1866.

199 TRÈVES
$8\frac{3}{4}$ *in.* by $12\frac{1}{4}$ *in.*
From the Collection of J. Farnworth, Esq., 1874

A. D. FRIPP, 1860.

200 THE CROFTER'S CHILDREN CROSSING THE MOOR
$22\frac{1}{2}$ *in.* by $31\frac{1}{2}$ *in.*
From the Collection of C. H. T. Hawkins, Esq., 1904

SIR J. GILBERT, R.A., 1862.

201 DON QUIXOTE, discussing statecraft with Pero Perez, the village curate, and Master Nicholas, the barber
19 *in.* by 26 *in.*
From the Collection of C. H. T. Hawkins, Esq., 1904

F. GOODALL, R.A., 1865.

202 THE PALM OFFERING
27 *in.* by 18½ *in.*
From the Collection of J. Knowles, Esq., 1877
Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

W. HULL.

203 A STREET IN CONWAY; and A STREET IN CHELSEA—*a pair* 2
6¾ *in.* by 4¾ *in.*

W. HUNT, 1833.

204 THE YOUTHFUL PAN
Two girls listening to a peasant-boy playing the pan-pipes
15 *in.* by 10¼ *in.*

W. HUNT.

205 THE INTERIOR OF A BARN, with a peasant-girl looking in at the door
22 *in.* by 30 *in.*
Exhibited at the International Exhibition, 1862
Exhibited at Warrington, 1898

W. HUNT.

206 A DEAD PEACOCK ON A TABLE
13¼ *in.* by 23½ *in.*
Exhibited at the Paris Exhibition, 1867
From the Collection of W. Leaf, Esq., 1875

W. HUNT, 1835.

207 Melon, Grapes and other Fruit on a Table
13 *in.* by 17½ *in.*
From the Collection of J. Farnworth, Esq., 1874

W. HUNT.

208 Flowers in a Jug and a Bird's-Nest, on a Table
19½ *in.* by 15½ *in.*
Exhibited at Warrington, 1898

W. HUNT.

209 A Peasant Smoking
18½ *in.* by 12 *in.*

HAMPSON JONES, 1883.

210 A Sussex Village
16½ *in.* by 29½ *in.*

SIR E. LANDSEER, R.A.

211 A Dead Stag—*coloured chalk*
13 *in.* by 19 *in.*
From the Artist's Sale, 1874

SIR E. LANDSEER, R.A.

212 Heads of Otter Hounds—*coloured chalk*
13½ *in.* by 19½ *in.*
From the Artist's Sale, 1874

SIR E. LANDSEER, R.A.

213 Glen Fishie—*pen and sepia*
10 *in.* by 14 *in.*
From the Artist's Sale, 1874

SIR E. LANDSEER, R.A.

214 Bathers and Dog, Dover—*pen and sepia*
6 *in.* by 9 *in.*
From the Artist's Sale, 1874

SIR E. LANDSEER, R.A., 1841.

215 A Boy Milking a Cow, Ramsgate—*pen and ink*
5½ *in.* by 9 *in.*
From the Artist's Sale, 1874

SIR E. LANDSEER, R.A.

216 Groups at the Fountain, Aix-la-Chapelle—*pen and sepia*
10 *in.* by 6½ *in.*
From the Artist's Sale, 1874

H. LIVERSEEGE, 1831.

217 Don Quixote
12½ *in.* by 9½ *in.*
From the Collection of J. Heugh, Esq., 1874

TOM LLOYD, 1887.

218 A Pastoral
21½ *in.* by 47½ *in.*

S. PROUT.

219 THE RIALTO, VENICE
16¾ *in.* by 23¼ *in.*

S. PROUT.

220 A VIEW IN NUREMBERG, with market figures
17½ *in.* by 13 *in.*

W. RADCLYFFE.

221 David Cox Asleep
$4\frac{3}{4}$ *in.* by $3\frac{3}{4}$ *in.*

S. RAYNER.

222 The Armoury at Naworth Castle
17 *in.* by $24\frac{1}{2}$ *in.*

CUTHBERT RIGBY.

223 A River Flowing through a Gorge
$14\frac{1}{2}$ *in.* by $10\frac{3}{4}$ *in.*

D. ROBERTS, R.A., 1854.

224 Rome: The Forum and Trajan's Column
$13\frac{1}{2}$ *in.* by 19 *in.*

D. ROBERTS, R.A.

225 The Church of St. Pierre, Caen
$14\frac{1}{4}$ *in.* by 10 *in.*

D. ROBERTS, R.A.

226 Oberwesel on the Rhine
$8\frac{1}{2}$ *in.* by $12\frac{1}{4}$ *in.*

D. ROBERTS, R.A., 1841.

227 Ruins of the Portico of the Temple of Baalbec
$13\frac{1}{4}$ *in.* by $9\frac{1}{4}$ *in.*

H. SCHLESINGER, 1870.

228 Dolce far Niente, Rome—*pastel*
21 *in.* by $14\frac{1}{2}$ *in.*

C. STANFIELD, R.A., 1848.

229 STRANDED FISHING-BOATS BY A JETTY
$9\frac{1}{2}$ *in.* by $6\frac{1}{2}$ *in.*
From the Murrieta Collection, 1892

F. TAYLER.

230 PREPARING FOR CHRISTMAS
20 *in.* by 27 *in.*
From the Collection of J. Farnworth, Esq., 1874

F. TAYLER.

231 THE GILLIE'S DEPARTURE FOR THE MOOR
$9\frac{1}{2}$ *in.* by 14 *in.*

F. W. TOPHAM.

232 A FLOWER-GIRL
$17\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*

J. M. W. TURNER, R.A.

233 DARTMOUTH COVE
A view looking down from a height on to the cove: a large company of girls and sailors merrymaking in the foreground: Sunny afternoon
11 *in.* by $15\frac{3}{4}$ *in.*
Exhibited at the Art Treasures Exhibition, Manchester, 1857
From the Collection of J. Heugh, Esq., 1874
Exhibited at Burlington House, 1886
Exhibited at Warrington, 1898
Engraved by W. R. Smith, 1827, *for "England and Wales"*
See Illustration

J. M. W. TURNER, R.A.

234 POOLE HARBOUR, DORSETSHIRE

A timber waggon descending a road towards the harbour; the town in the middle distance

5½ *in.* by 8½ *in.*

Exhibited at the Art Treasures Exhibition, Manchester, 1857

From the Collection of J. Dillon, Esq., 1869

From the Collection of J. Farnworth, Esq., 1874

Exhibited at Burlington House, 1886

Engraved by G. Cooke, 1814, *for "Southern Coast"*

J. M. W. TURNER, R.A.

235 PLYMOUTH: THE CATWATER

A choppy sea breaking on rocks to the right; shipping and Mount Batten in the middle distance; the harbour and hill beyond

6¼ *in.* by 9 *in.*

J. M. W. TURNER, R.A.

236 DARTMOOR: Source of the Tamar and Torridge

A figure by a stream in the foreground; horse and mules on a road; men burning weeds beyond: Evening

8 *in.* by 12¾ *in.*

From the Collection of J. Heugh, Esq., 1874

Exhibited at Burlington House, 1886

Engraved by W. B. Cooke, 1816, *for "Rivers of Devon"* (*unpublished*)

J. M. W. TURNER, R.A.

237 THE MOSQUE OF ST. SOPHIA, CONSTANTINOPLE

Numerous horsemen and figures in the foreground

Vignette

From the Collection of J. Farnworth, Esq., 1874

J. M. W. TURNER, R.A.

238 HORNBY CASTLE

The ruins of the castle, standing on a hill overlooking a plain; three figures on a road to the left, two horses near the castle

8¾ *in.* by 12 *in.*

F. WALKER, A.R.A., 1860.

239 THE PEEP-SHOW

9½ *in.* by 11½ *in.*

E. M. WARD, R.A., 1877.

240 THE FRUIT MARKET, CAEN, NORMANDY

15½ *in.* by 26 *in.*

Exhibited at the Royal Academy, 1877

W. WARD.

241 AT BRAEHEAD, NEAR EDINBURGH

7½ *in.* by 6¼ *in.*

J. W. WHITTAKER, 1876.

242 A VIEW NEAR BETTWS-Y-COED, NORTH WALES

12½ *in.* by 19½ *in.*

Exhibited at the Royal Water Colour Society, 1876

J. W. WHITTAKER, 1870.

243 TY-HYLL BRIDGE OVER THE LLUGWY

7¾ *in.* by 13¼ *in.*

P. DE WINT.

244 BEVERSTON CASTLE, GLOUCESTERSHIRE

17¼ *in.* by 23½ *in.*

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